

Nal puzi ola Telpajopda.

Mexico qu' ~~est~~ Conservatoire
par Messieurs. Dossier 2 pages

47 a

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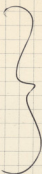
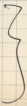
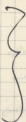
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1	1	1

1	0	0
0	0	0
0	0	0
0	0	0
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0	1	1
1	0	1
1	0	0
1	1	0

0	0	1
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Umschalt

Umschalt

Umschalt

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Umschalt

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1	1	1
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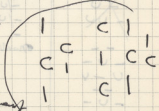
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1	1	1
1	1	1

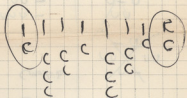
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0
-3-3
-3-3

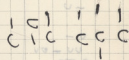
En 1952 j'ai fondé le Quatuor à cordes "HELLINIKON KUARTETO" +
 trois Saxophones pendant cinq ans. Pendant cinq années nous
 avons donné plusieurs concerts à Athènes, ^{et à} la Radio-diffusion Hellénique,
 à Athènes, à Thessaloniki et deux ou trois
 les villes importantes de la Grèce.

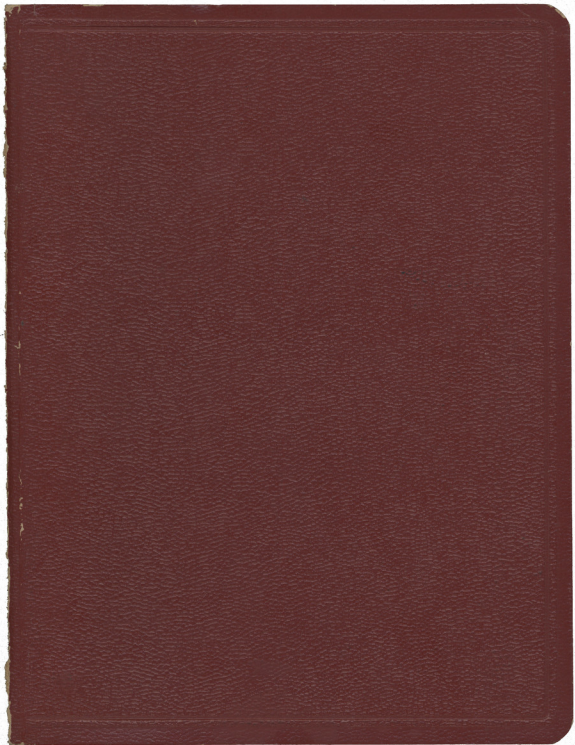


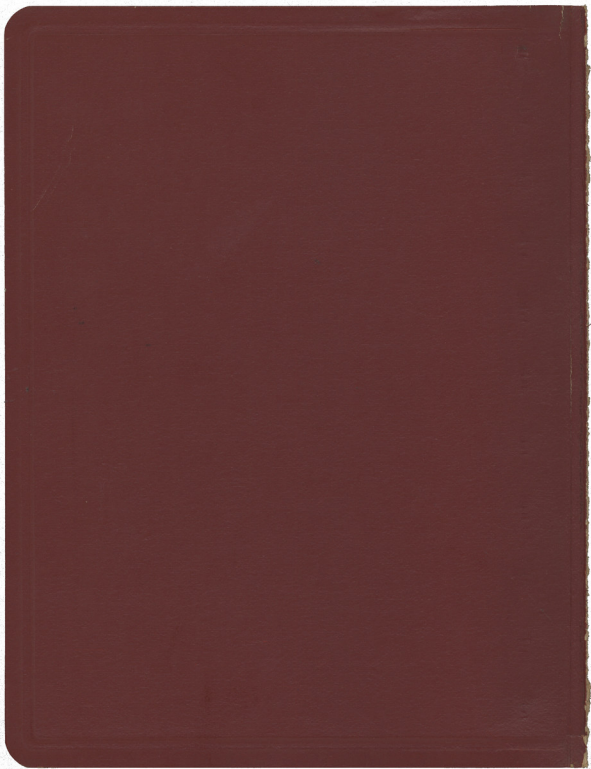
Sauf du répertoire classique nous avons
 créé plusieurs œuvres modernes et notamment
 de compositeurs grecs spécialement commandées par nous-mêmes
~~et composées~~



la bourse d'études de perfection

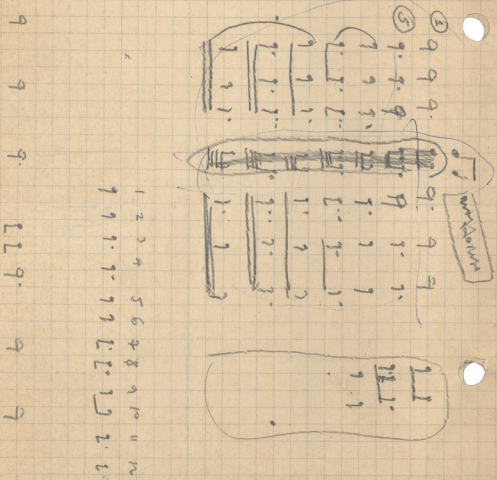




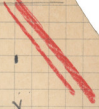


6

9
9
6
9
I



①



Handwritten musical notation on a staff, including notes, rests, and fingerings (1-5).

1. \dot{d}

2. \dot{d}

3. \dot{d}

4. \dot{d}

5. \dot{d}

6. \dot{d}

7. \dot{d}

8. \dot{d}

9. \dot{d}

10. \dot{d}

11. \dot{d}

12. \dot{d}

13. \dot{d}

14. \dot{d}

15. \dot{d}

16. \dot{d}

17. \dot{d}

18. \dot{d}

19. \dot{d}

20. \dot{d}

21. \dot{d}

22. \dot{d}

23. \dot{d}

24. \dot{d}

25. \dot{d}

26. \dot{d}

27. \dot{d}

28. \dot{d}

29. \dot{d}

30. \dot{d}

31. \dot{d}

32. \dot{d}

33. \dot{d}

34. \dot{d}

35. \dot{d}

36. \dot{d}

37. \dot{d}

38. \dot{d}

39. \dot{d}

40. \dot{d}

41. \dot{d}

42. \dot{d}

43. \dot{d}

44. \dot{d}

45. \dot{d}

46. \dot{d}

47. \dot{d}

48. \dot{d}

49. \dot{d}

50. \dot{d}

51. \dot{d}

52. \dot{d}

53. \dot{d}

54. \dot{d}

55. \dot{d}

56. \dot{d}

57. \dot{d}

58. \dot{d}

59. \dot{d}

60. \dot{d}

61. \dot{d}

62. \dot{d}

63. \dot{d}

64. \dot{d}

65. \dot{d}

66. \dot{d}

67. \dot{d}

68. \dot{d}

69. \dot{d}

70. \dot{d}

71. \dot{d}

72. \dot{d}

73. \dot{d}

74. \dot{d}

75. \dot{d}

76. \dot{d}

77. \dot{d}

78. \dot{d}

79. \dot{d}

80. \dot{d}

81. \dot{d}

82. \dot{d}

83. \dot{d}

84. \dot{d}

85. \dot{d}

86. \dot{d}

87. \dot{d}

88. \dot{d}

89. \dot{d}

90. \dot{d}

91. \dot{d}

92. \dot{d}

93. \dot{d}

94. \dot{d}

95. \dot{d}

96. \dot{d}

97. \dot{d}

98. \dot{d}

99. \dot{d}

100. \dot{d}

⑤

Handwritten musical notation on a staff, including notes, rests, and fingerings (1-8).

1. \dot{d}

2. \dot{d}

3. \dot{d}

4. \dot{d}

5. \dot{d}

6. \dot{d}

7. \dot{d}

8. \dot{d}

9. \dot{d}

10. \dot{d}

11. \dot{d}

12. \dot{d}

13. \dot{d}

14. \dot{d}

15. \dot{d}

16. \dot{d}

17. \dot{d}

18. \dot{d}

19. \dot{d}

20. \dot{d}

21. \dot{d}

22. \dot{d}

23. \dot{d}

24. \dot{d}

25. \dot{d}

26. \dot{d}

27. \dot{d}

28. \dot{d}

29. \dot{d}

30. \dot{d}

31. \dot{d}

32. \dot{d}

33. \dot{d}

34. \dot{d}

35. \dot{d}

36. \dot{d}

37. \dot{d}

38. \dot{d}

39. \dot{d}

40. \dot{d}

41. \dot{d}

42. \dot{d}

43. \dot{d}

44. \dot{d}

45. \dot{d}

46. \dot{d}

47. \dot{d}

48. \dot{d}

49. \dot{d}

50. \dot{d}

51. \dot{d}

52. \dot{d}

53. \dot{d}

54. \dot{d}

55. \dot{d}

56. \dot{d}

57. \dot{d}

58. \dot{d}

59. \dot{d}

60. \dot{d}

61. \dot{d}

62. \dot{d}

63. \dot{d}

64. \dot{d}

65. \dot{d}

66. \dot{d}

67. \dot{d}

68. \dot{d}

69. \dot{d}

70. \dot{d}

71. \dot{d}

72. \dot{d}

73. \dot{d}

74. \dot{d}

75. \dot{d}

76. \dot{d}

77. \dot{d}

78. \dot{d}

79. \dot{d}

80. \dot{d}

81. \dot{d}

82. \dot{d}

83. \dot{d}

84. \dot{d}

85. \dot{d}

86. \dot{d}

87. \dot{d}

88. \dot{d}

89. \dot{d}

90. \dot{d}

91. \dot{d}

92. \dot{d}

93. \dot{d}

94. \dot{d}

95. \dot{d}

96. \dot{d}

97. \dot{d}

98. \dot{d}

99. \dot{d}

100. \dot{d}

Eriv enawawyn from mo ppoom
paa sinis

② d d . d .
d d . d .
d d . d .
d d . d .
d d . d .
d d . d .
⑤ d d . d .

3
4

3
A

Handwritten musical notation on a staff with notes and fingerings 1-8. The notes are: 1, 2, 3, 4, 5, 6, 7, 8. There are slurs over groups of notes and some notes have accents.

Handwritten musical notation on a staff with notes and fingerings 9-15. The notes are: 9, 10, 11, 12, 13, 14, 15. There are slurs and accents.

Handwritten musical notation on a staff with notes and fingerings 18-24. The notes are: 18, 19, 20, 21, 22, 23, 24. There are slurs and accents.

Handwritten musical notation on a staff with notes and fingerings 2-9. The notes are: 2, 3, 4, 5, 6, 7, 8, 9. There are slurs and accents.

Handwritten musical notation on a staff with notes and fingerings 5-8. The notes are: 5, 6, 7, 8. There are slurs and accents.

Handwritten musical notation on a staff with notes and fingerings 10-15. The notes are: 10, 11, 12, 13, 14, 15. There are slurs and accents.

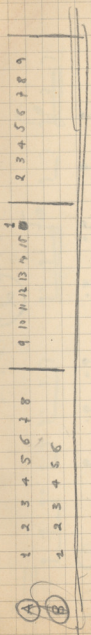
Handwritten musical notation on a staff with notes and fingerings 3-10. The notes are: 3, 4, 5, 6, 7, 8, 9, 10. There are slurs and accents.

Handwritten musical notation on a staff with notes and fingerings 11-15. The notes are: 11, 12, 13, 14, 15. There are slurs and accents.

7 8 1 2 3 4

Handwritten musical notation on a staff with notes and fingerings 4-11. The notes are: 4, 5, 6, 7, 8, 9, 10, 11. There are slurs and accents.

5 6 7 8 12



(A)	1 2 3 4 5 6 7 8	9 10 11 12 13 14 15 16	17 18 19 20
(B)	1 2 3 4 5 6	7 8 9 10 11 12	13 14 15 16 17 18

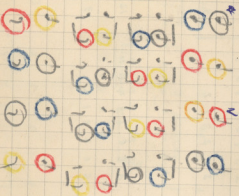
(A)	3 4 5 6 7 8 9 10	11 12 13 14 15 16 17 18 19 20
(B)	1 2 3 4 5 6	7 8 9 10 11 12 13 14 15 16 17 18

(2)

1 1 1 1

L L L L

Podal



○ ● ○ ● ○ ●

open ven
Bom ve
open ve
Bom ve

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one flat. The notation includes a series of rhythmic values, including eighth and sixteenth notes, and rests, connected by a horizontal line.

Handwritten musical notation on a single staff, showing rhythmic patterns and rests. It appears to be a continuation of the notation from the first block.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation consists of a series of rhythmic values.

1 2 3 4 5 6 7 8

(B)

Handwritten musical notation on a single staff, with a treble clef and a key signature of one flat. The notation includes a series of rhythmic values, with lines connecting the notes to a series of numbers below the staff.

(A)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

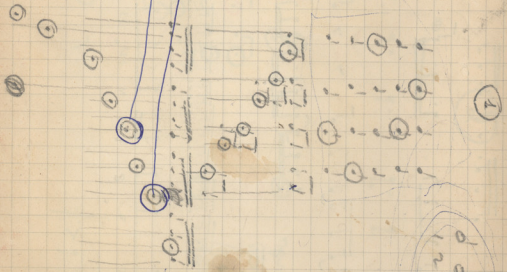
1
~~1~~
~~1~~

1 2 3 4
2 3 4 5
3 4 5
4 5

1 2
3 4
4 5 1 2
5 1 2

1 2 3
2 3 4
3 4 5
4 5 1 2
5 1 2

1 2
2 3
3 4 5
4 5



3d 11d.
15

1 2 3 4 5
6 7 8 9 10
11 12 13 14 15

**MODE D'EMPLOI DE
la Reliure démontable**

Amovi

Brevetée S. G. D. G.

à perforation normalisée

La Reliure étant placée bien à plat.

POUR OUVRIR :



Saisir avec la main droite l'ensemble des feuillets par le haut près du mécanisme. Tenir avec la main gauche la couverture au bas de la reliure. Tirer le bloc vers le haut, ce qui a pour effet de dégager les extrémités des broches.

POUR FERMER :



Faire la manœuvre inverse. S'assurer que toutes les extrémités des broches sont bien dans leur logement. Tenir avec la main gauche la couverture au dessus de la reliure. Saisir avec la main droite le bas de l'ensemble des feuillets près du mécanisme et tirer le bloc vers le bas. Le verrouillage correct doit se faire sans difficulté.

IMPORTANT. — Ne jamais manœuvrer en touchant directement aux anneaux.

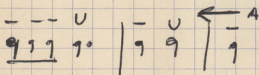
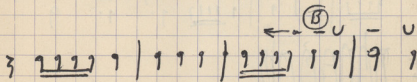
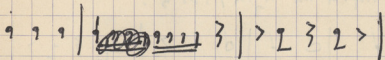
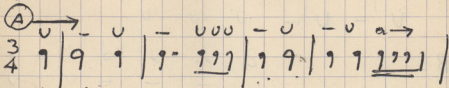


ΒΑΣΙΚΗ ΡΟΘΙΣΗ $U - U - UUU - U - U$
 ΑΝΑΣΤΡΟΦΗ ΤΟΥ $- U - U - - - U - U -$

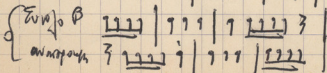
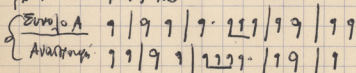
(1) 9

Δύο ροθιστικά διτάτα βγαίνουν αριστερά παραπάνω ροθισ.

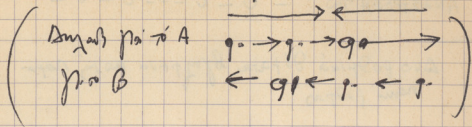
ΘΕΜΑ I :



ΔΙΑ. ~~...~~ : ~~...~~ Δύο σίματα
 με τις αναστροφές τους.



② Στο Κέντρο ο έμβryo: $\{ \mid \} \{ \mid \} \{ \mid \}$



$A = \begin{array}{c} d \mid d \mid d \mid d \quad d \cdot d \cdot d \\ \underline{u} \quad \underline{u} \quad \underline{u} \quad \underline{u} \end{array}$

$B = \begin{array}{c} \quad \quad \quad d \cdot d \cdot d \cdot d \cdot d \cdot d \\ \quad \quad \quad \underline{u} \quad \underline{u} \quad \underline{u} \quad \underline{u} \end{array}$

Πώς μπορεί να τηρηθεί η:

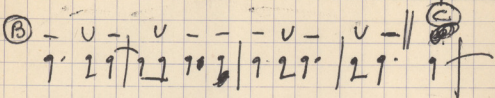
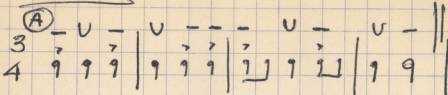
$A = \begin{array}{c} d \mid d \mid d \mid d \quad \{ \mid \} \{ \mid \} \{ \mid \} \\ \underline{u} \mid \underline{u} \mid \underline{u} \mid \underline{u} \quad \underline{u} \quad \underline{u} \quad \underline{u} \end{array}$

~~$A = \dots$~~

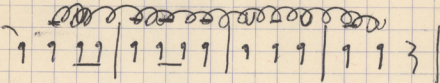
~~$B = \dots$~~

$B = \begin{array}{c} d \quad d \cdot d \cdot d \quad d \mid d \mid d \\ \{ \mid \} \{ \mid \} \{ \mid \} \quad \underline{u} \mid \underline{u} \mid \underline{u} \end{array}$

ΘΕΜΑ 2

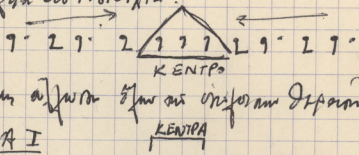


(C)



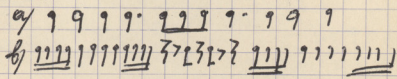
To C είναι η αντιστοιχία της A
~~το B~~ of a ~~q~~ της B παρουσίαση για

τη νέα αντίστοιχία:

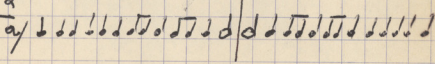


(στην αλυσίδα έγινε αντιστοίχιση κέντρων)

ΘΕΜΑ 1



ΘΕΜΑ 2



4

$u = v + w$
 $P(u) = P(v+w)$

$u = v + w$
 $P(u) = P(v+w)$

$u = v + w$
 $P(u) = P(v+w)$

$u = v + w$
 $P(u) = P(v+w)$

$u = v + w$
 $P(u) = P(v+w)$

$u = v + w$
 $P(u) = P(v+w)$

$u = v + w$
 $P(u) = P(v+w)$

$u = v + w$
 $P(u) = P(v+w)$

$u = v + w$
 $P(u) = P(v+w)$

Δημιουργία νέων ρυθμικών διατάξεων με συγχωνεύσεις των διατάξεων 1 και 2.

ΠΡΩΤΟΣ ΤΡΟΠΟΣ Μία οι διαδοχικοί ποσότητες της διατάξεως 1 και της διατάξεως 2 ^{από} ~~και~~ ^{από} αντίστοιχο μήτρος της διατάξεως 1.

	1	2	3	4	5	6	7	
θ 1	X		X		X		X	n.n
θ 2		X		X		X		X

ΤΡΟΠΟΣ ΔΕΥΤΕΡΟΣ

Πήρνοντας α/ 2 μήτρας από το θ 1 και 1 μήτρα από το θ 2 και β/ 1 μήτρα από το θ 1 και 2 μήτρας από το θ 2.

	1	2	3	4	5	6	7	8	9
θ 1	X	X		X		X	X	X	X
θ 2			X		X	X	ετο		X

ΤΡΟΠΟΣ ΤΡΙΤΟΣ Πήρνοντας ^{κάθε} μήτρα από

τη σειρά της διατάξεως 1 αποχρησιμοποιώντας τη διατάξεως 2 και από τη σειρά της διατάξεως 2 αποχρησιμοποιώντας τη διατάξεως 1.

αρχή (αρχή) ΤΡΩΣ

θ 1	Μήτρα	a	b	c	d	e	f	g	h	i
θ 2	Μήτρα	a	b	c	d	e	f	g	h	i
θ 1		a	b	c	d	e				
θ 2				h		g		f		

(C)

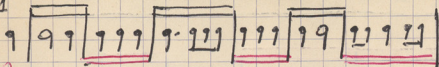
ΤΡΟΠΟ ΤΕΤΑΡΤΟ Τίς αιώνας του
τρίνου τρίτου - Αυτά η αποχρωματίζ αίσθη
αρχί του θ. 2 (και το 2^ο τμή) και
από το τμή 1 στ θ 1 (και το 2^ο αίσθη.)

ΜΕ ΜΟΝΗ ΔΙΑΦΟΡΑ 52 τ.α

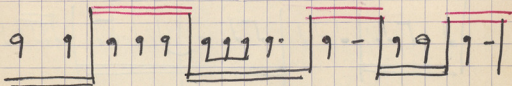
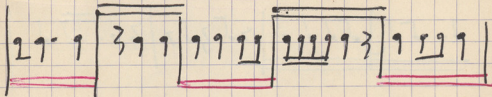
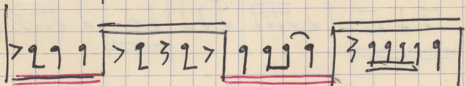
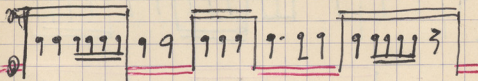
Τίτρεα του θ 1 είναι αυτογραφή
από το τμή

ПРОТЪ ПРОТЪ - РЪСНАСЪ ДЪМА А.

= 8.1



= 8.2



8

ТРОИЦА ДУТЕРО. РУСНИКО ДЕНА В

81

82

The musical score consists of two staves, 81 and 82, written on a grid background. Staff 81 contains rhythmic notation with vertical stems and flags, grouped by red underlines. Staff 82 contains melodic notation with notes, stems, and rests, also grouped by red underlines. The notation is handwritten and includes various rhythmic values and phrasing marks.

ΠΡΩΤΟΣ ΤΡΙΤΟΣ. ΡΟΥΜΙΚΟ ΘΕΜΑ C

Handwritten musical score for "ΡΟΥΜΙΚΟ ΘΕΜΑ C" in 3/4 time. The score consists of 13 numbered measures, each with a bracket above it. The notation includes quarter notes, eighth notes, and sixteenth notes. Red underlines and numbers are used to indicate fingerings and phrasing. The score is written on a grid background with a treble clef and a common time signature.

Measures 1-3: Quarter notes. Measure 1: G4, A4, B4. Measure 2: C5, B4, A4, G4. Measure 3: F4, E4, D4, C4.

Measures 4-6: Eighth notes. Measure 4: G4, A4, B4, C5, B4, A4, G4. Measure 5: F4, E4, D4, C4, B3, A3, G3. Measure 6: F4, E4, D4, C4, B3, A3, G3.

Measures 7-8: Quarter notes. Measure 7: G4, A4, B4, C5. Measure 8: B4, A4, G4, F4, E4, D4, C4.

Measures 9-10: Quarter notes. Measure 9: G4, A4, B4, C5. Measure 10: B4, A4, G4, F4, E4, D4, C4.

Measures 11-13: Quarter notes. Measure 11: G4, A4, B4, C5. Measure 12: B4, A4, G4, F4, E4, D4, C4. Measure 13: G4, A4, B4, C5.

10

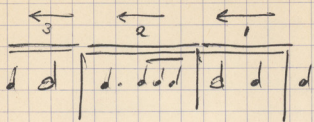
ТРОЙС ТЕТРАМ РИТМН ДВУМ Д.

81 1 14 2 13 3

82 12 4 11 5 10 6 7 8 9 10 11 12

13 14

Συνίχνισμα
(τρσίχμ) Πίταρο - Ρυθμίσ Στρ D)



ΕΠΟΜΕΝΟ ΒΑΝΑ : Με μιλίμ ένταυση -
3 ΒΑΖΙΝΑ ΤΕΤΡΑΧΟΡΔΑ , ως παρ
δίνου το χρωματισμό αυγού

1/	LA-MI-SIb-MIb	10.5.11.4
2/	SOL-DO#-DOb-FA#	8.2.1.6
3/	FA#-SI-RE-SOL#	7.12.3.9

ΒΛΕΠΕ

- α/ ΠΙΝΑΚΑΣ I - Τα τέσσερα με μιλίμ κεί
αυγού
- β/ ΠΙΝΑΚΑΣ II - Αντίστοιχο αυγού

THE
SOME OF THE

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100

THE
SOME OF THE

THE
SOME OF THE

TABLE

THE
SOME OF THE

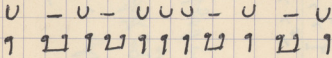
ΠΑΡΕΜΒΑΣΕΙΣ ΠΑΥΣΕΩΝ ΑΝΑΜΕΣΑ ΣΤΙΣ

ΚΑΙ ΤΗ ΕΙΝ ΔΙΑΒΡΑΤΩ ΡΩΘΡΚΩ ΧΙΤΑΝΟΥ ..

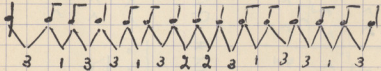
ΠΕΡΡΟΥΣ ΚΑΙ ΑΡΧΩ ΣΑΙ ΒΑΣΙΣ ΔΕ $U = 9$

ΚΑΙ ΟΥ - = 9

ΕΤΟΙ ΕΧΟΥΜΕ :



Αποφασίζουμε να παρεμβάσουμε παύση οφθαλμίων
 ΠΕΡΡΟΥΣ ΣΑΙ ΒΑΣΙΣ ΓΙΑ ΤΟΝ ΑΡΙΘΜΟ ΤΗΣ ΤΗΣ ΑΣΤΙΣ
 ΤΗ ΦΥΣΗ ΚΑΙ ΧΕΡΙΣΤΑΙ. ΔΙΑΦΑΝΙΣ. ΕΤΩΝ
 ΕΧΟΥΜΕ ΔΥΟ ΤΙΤΑΡΑ Δ Δ ΠΑΡΕΜΒΑΖΟΥΜΕ ΤΙΧ. 2
 ΟΤΑΝ ΕΧΟΥΜΕ ΕΝ ΤΙΤΑΡΑ Δ ΚΑΙ ΕΝ Δ Η ΤΡΙΑ
 ΟΤΑΝ ΕΧΟΥΜΕ ΔΙΟ Δ Δ ΠΑΡΕΜΒΑΖΟΥΜΕ 1



ΜΗ ΒΑΣΗ ΟΥΤΕ ΤΗ ΑΡΙΘΜΟΣ ΜΕΤΑΡΧΙΣ ΝΑ ΑΣΤΙΣ
 ΑΝΤΙΣΤΡΟΦΑ ΤΗ ΑΡΙΘΜΟΣ ΤΗ ΠΑΡΕΜΒΑΖΟΥΜΕ ΕΝ ΠΑΥΣΕΩΣ

4	2	4	4	2	4	3	3	4	2	4	4	2	4
5	3	5	5	3	5	4	4	5	3	5	5	3	5
6	4	6	6	4	6	5	5	6	4	6	6	4	6

ΠΙΝΑΚΑΣ. Α βασική τριγ. τριγ. σχηματ. (3-4-5) πιάνο

8 είν. πιάνο 7/8

①

②

③

7 8

Β. ΠΙΝΑΚΑΣ 3

ΑΝΤΙΣΤΙΚΤΙΚΗ ΠΑΡΑΒΕΣΗ με νωπονομο πιάνο ΠΕ ΠΡΙΑ

πομπή Pedal.

a/

b/

c/

(ΠΡΙΑ οφθαλμ. κινήσεων από 3 νωπονομ.)

(αμφ. αμφ. 2 οφθαλμ. κινήσεων)

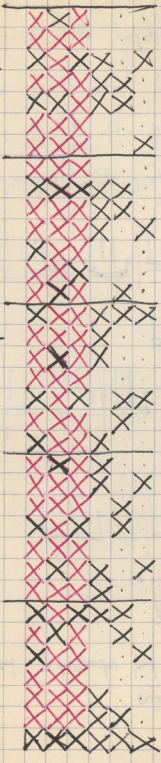
(α. οφθαλμ. κινήσεων)

⑥⑥⑥
4/5/6

PEAL

4

3	1	3	1	3	1	3	1	3	1	3
4	2	4	2	4	2	4	2	4	2	4
5	3	5	3	5	3	5	3	5	3	5



7 8
1 2 3 4 5 6

MANNA (2 MEPO)

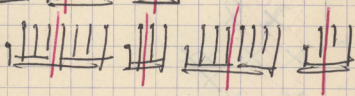
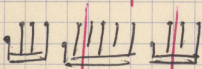
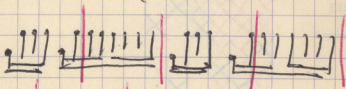
Man Vounahis to ^{with} ~~prophet~~ to TOM-TOM.

U - U - U UU - U - U

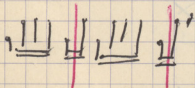
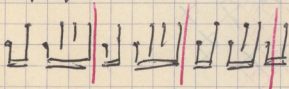
9 9 9 9 9 9-9 9 9 9 9

↑ (προσθήκη τμήσης)

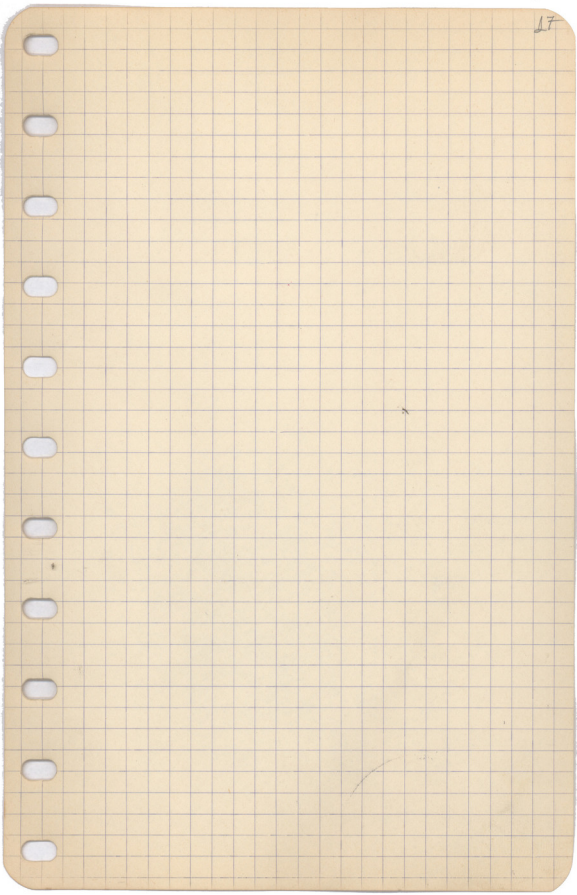
^{3/8}
TOM-TOM.

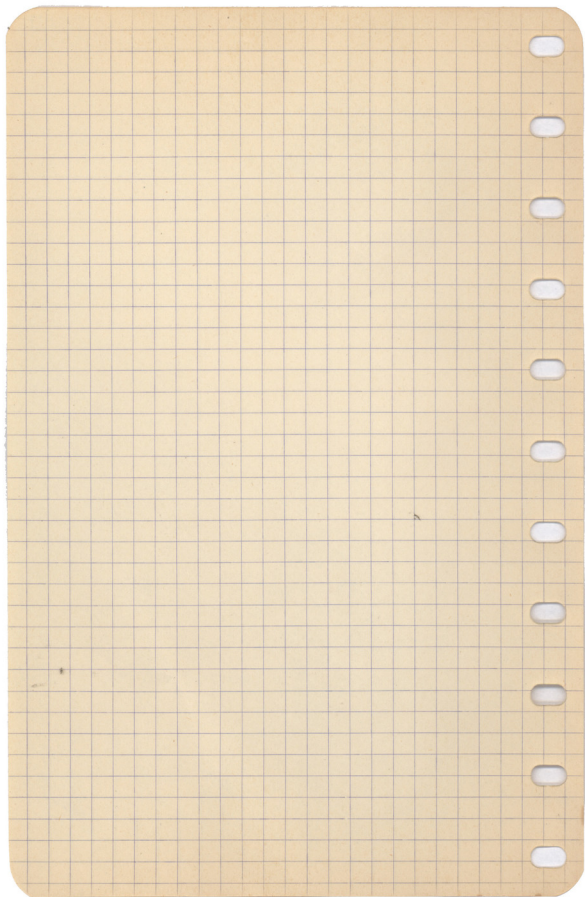


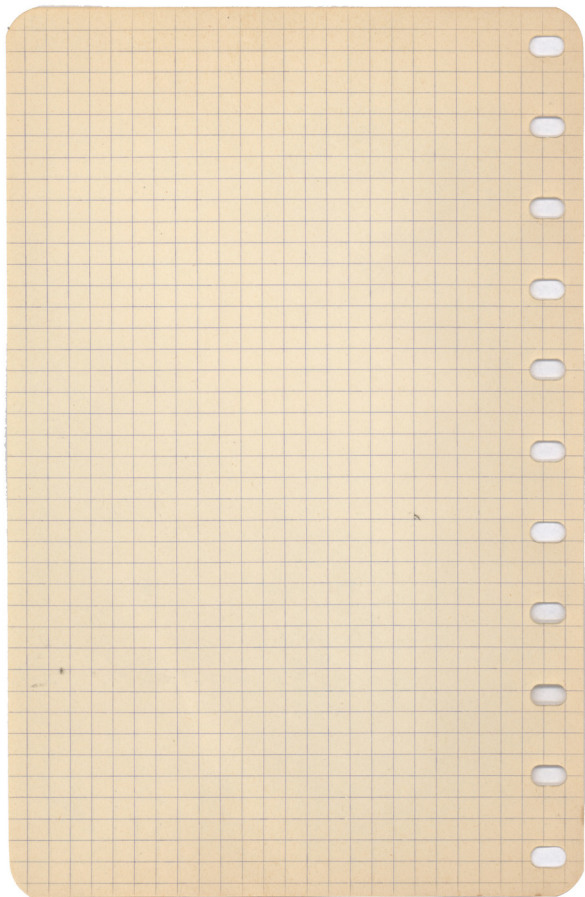
Με επιπλέον:

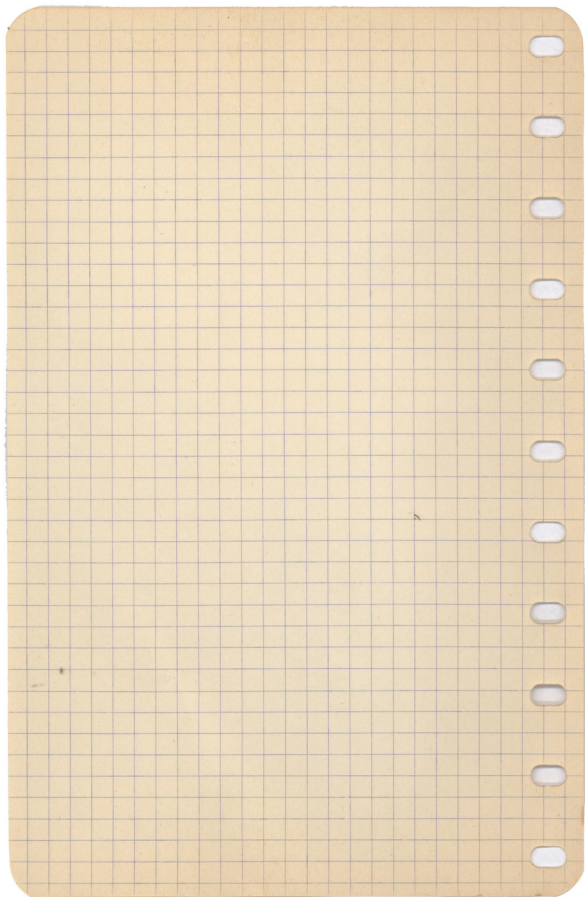


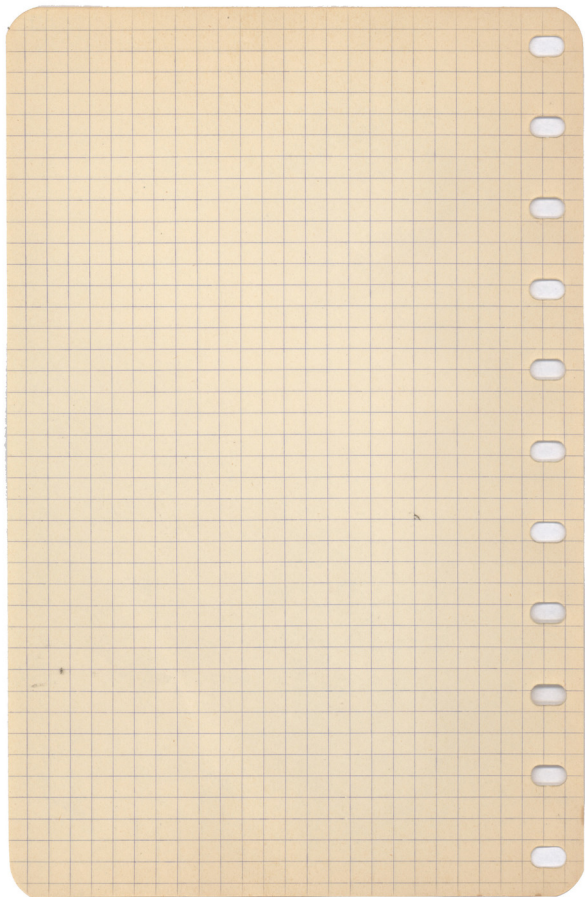
Μετα από τρία σε 3/8 και προστίθεται πάλι ένα επιπλέον ρυθμικό σχήμα

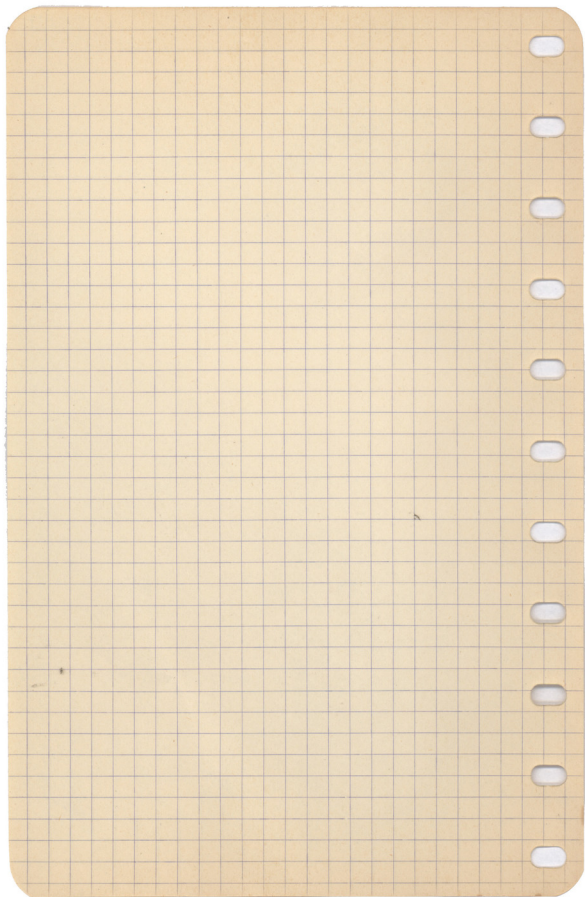


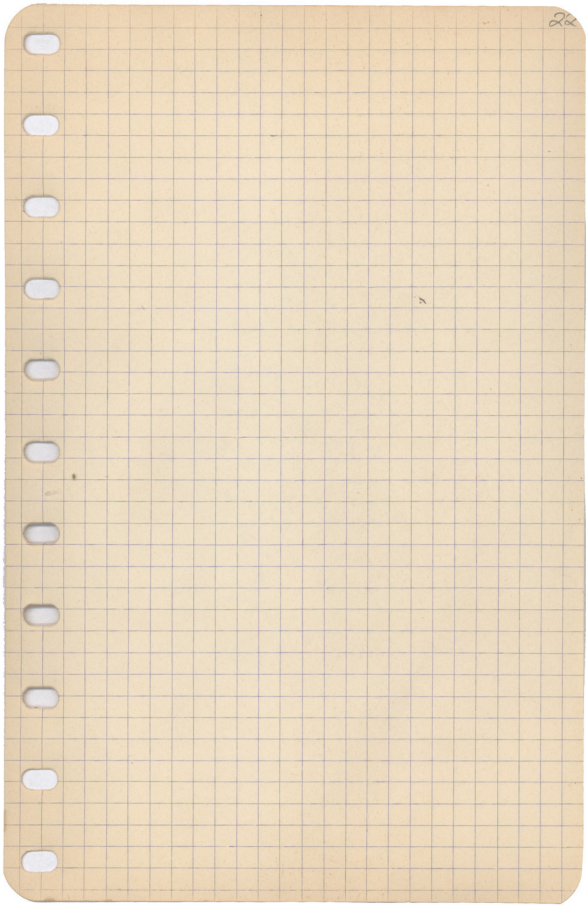


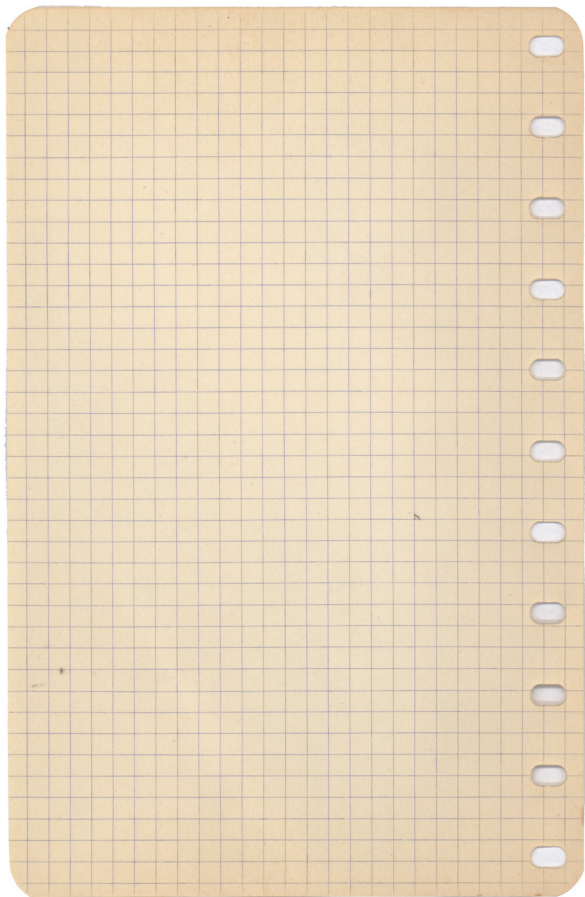












Q3





25



Les Feuilletts de rechange pour ce format portent la lettre de référence

M

50	feuilletts vélin blanc uni	M 70
50	— — travers	M 71
50	— — quadr. 5/5	M 75
50	— — frs et cmes	M 79
50	— Machine à écrire fort	M 80
10	feuilletts papier à dessin	M 01
10	— — aquarelle	M 02
10	— — calque	M 03
10	— — millimétré	M 04
10	— bristol blanc uni	M 14
10	— — quadrillé	M 15
10	— carte gris marron, photo	M 05
10	pochettes transp. Vinyle	M 41

CLASSEMENT-INDEXAGE

10	fts carte lustrée nuances ass. au format des feuil.	M 08
10	— carte bulle dépassant les feuillets	M 06
10	— carte bulle dépassant les feuillets, 10 touches	M 07
10	— carte bulle teintées ass. indexés 10 touches	M 10
16	— carte bulle index. alph.	M 20



Les Reliures **AMOV**I existent dans les formats suivants :

17×11	à la française	format	K
21×13 ⁵	—	—	M
22×17	—	—	N
27×21	—	—	S
31×23 ⁵	—	—	U
21×27	à l'italienne	—	SI
23 ⁵ ×31	—	—	UI